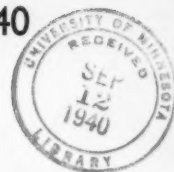


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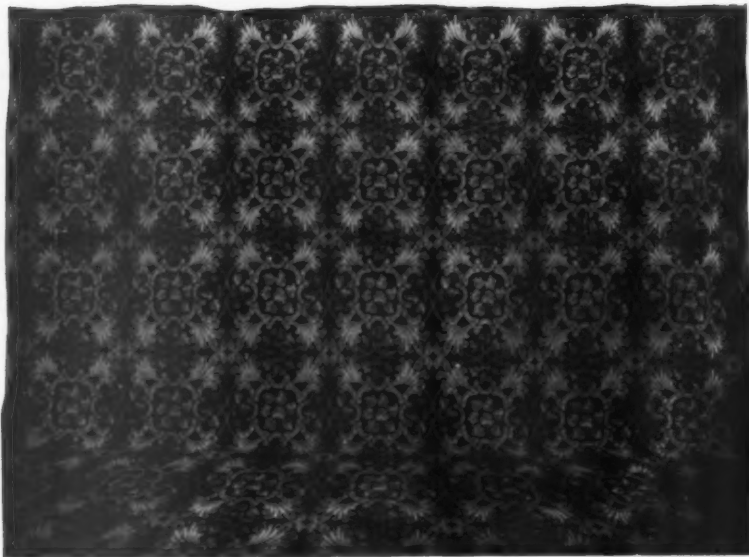
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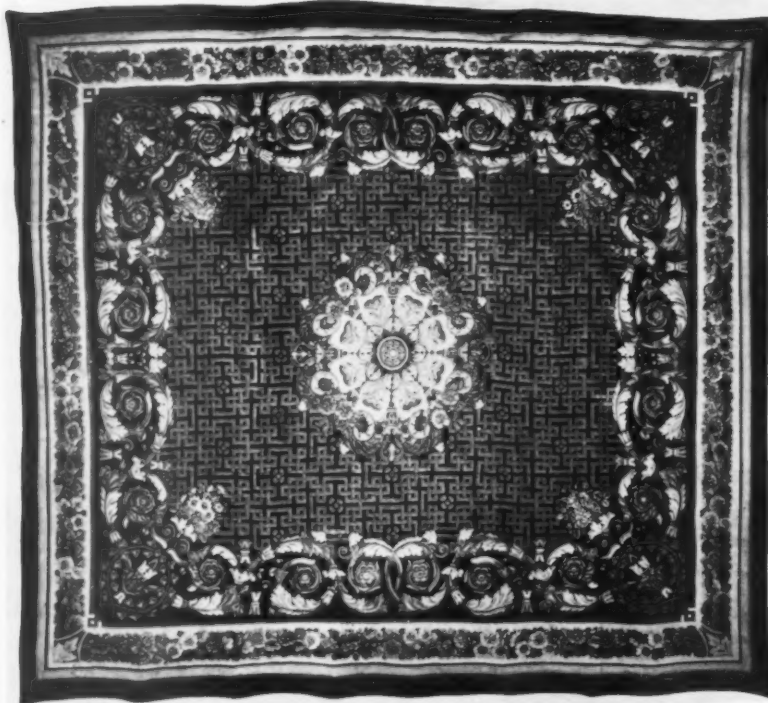
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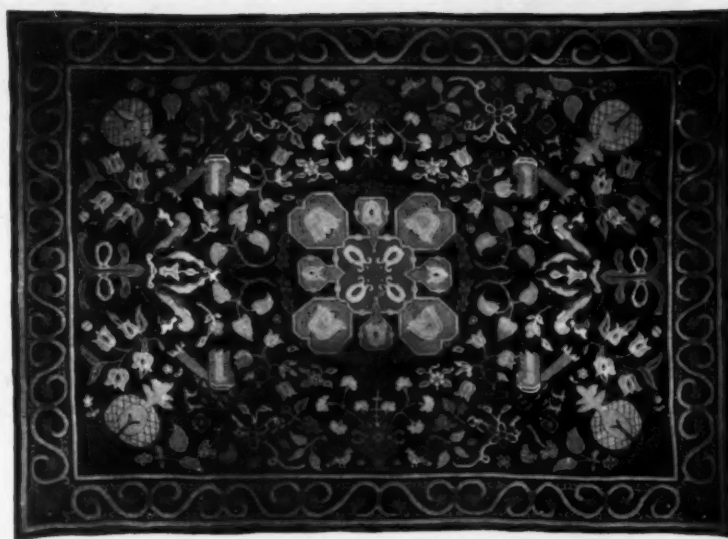
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SILVER TEAPOTS AND CADDIES

THE reason in part for dealing with teapots and tea caddies in this issue is due to the restrictions lately made in the consumption of tea in this country. The tragic conflict now taking place, particularly in Europe, has increased the use of this wonderful plant to such an extent that rationing of rather a severe character has had to be imposed, which, no doubt, makes many elderly people remember the tea caddy of their dear mother of sixty or more years ago. So far as can be traced, the tea plant originally came from Assam, the plant or rather tree running to 20 ft. high, whereas the ordinary plant later in China, and afterwards in India and Ceylon, is 3 to 5 ft. in height only. Curiously the earliest believed reference to tea was in 2737 B.C., though its general use was not until the VIth century in the Celestial kingdom, tea having been exported also about A.D. 543 from India to China. Tea at any rate has been cultivated in China for over a thousand years, though, as previously mentioned, it certainly did not originate in China. One of the earliest Chinese writers on the subject,



Fig. I. QUEEN ANNE TEAPOT AND STAND AND LAMP, BOWL AND COVER, AND MILK JUG. London 1710, 1711 and 1709. Maker, W. Charnelhouse Reginald Davis, 10 Queen Street Mayfair, W.1

Lo Yu, wrote: "It tempers the spirits and harmonizes the mind, dispels lassitude and relieves fatigue, awakens thought and prevents drowsiness, lightens or refreshes the body and clears the perceptive faculties." Experience has certainly proved that, taken properly, it sustains the frame under severe muscular or mental exercise without causing subsequent exhaustion and collapse. The earliest mention of tea by an Englishman, in 1615, is probably that contained in a letter from Mr. Wickham, an agent of the East India Company, written from Firando, in Japan, to Mr. Eaton, another officer of the Company resident in Macao, and asking for "a pot of the best sort of Chaw." How the commission

* Jackson's "History of English Plate."



Fig. II. TEAPOT. London, 1714, by Richard Bayley S. J. Phillips, 115 New Bond Street, W.1

was executed does not appear, but in Mr. Eaton's subsequent accounts of expenditure occurs the item—"Three silver porringers to drink chaw in." In the *Mercurius Politicus*, No. 435, of September 1658, the following advertisement appears: "That excellent and by all Physitians approved China Drink, called by the Chineans Tcha, by other nations tay, alias Tee, is sold at the Sultanness Head, a cophee-house in Sweetings Rents, by the Royal Exchange, London." To prove the novelty of tea in these times one may well recall Pepys often-quoted mention of the fact that on September 25, 1660, "I did send for a cup of tee, a China drink, of which I never had drunk before." In 1664 the East India Com-



Fig. III. TEAPOT. London 1715. Makers, Robert Timbrell and Benjamin Bentley S. J. Phillips, 115 New Bond Street, W.1

pany presented the king with 2 lb. 2 oz. of tea, which cost 40s. per lb. (One must remember the difference in the value of money then and now.) Very little tea was



Fig. IV. GEORGE I TEAPOT, 1716. Maker Edward Pearce
Reginald Davis, 10 Queen Street Mayfair, W.1

consumed in the XVIIth century, for in 1678, 4,713 lb. were imported into London in one shipment, the result being the market was completely glutted. Tea-drinking has become prevalent to a great extent in every part of the world, but the greatest imbibers are the English-speaking peoples; Ireland led the way for many years, but the peoples of the Antipodes are now, it is believed, the largest users of this wonderful beverage. The earliest teapot known is dated 1670; teapots, coffee-pots, and for chocolate, which were first used in England, closely resembled each other in form, all being circular in plan. After some years, however, the teapot was made proportionately less in height, and this continues to the present day. One of the earliest known teapots is in the Victoria and Albert Museum; it is 13½ in. in height, and bears the London hall-marks 1670/1. Engraved on the body are the arms and supporters of the East India Company. Although its form is generally associated with coffee,



Fig. V. EXETER TEAPOT of 1717. Maker Pent Symonds
Mallet and Son, 40 New Bond Street, W.1

it was no doubt intended to be used for tea.* Plain teapots continued to be used to nearly the end of the reign of George I, but about 1730 some were ornamented with chasing in the rococo style, which was prevalent in France and which had been introduced by some of the French emigrés working in London. The following examples, which we illustrate in their order of date, give an idea of what happened to this article of everyday use up to the end of the XVIIIth century; there are some interesting examples of the early XIXth, but later ones do not interest readers. The date of the earliest caddy is naturally not difficult to place—the early part of the XVIIIth century.

This article should illustrate teapots and caddies only, but we have to make exceptions with regard to sugar bowls, which were included with caddies later. The first illustration (Fig. I) also is an exception, but the group is so rare that it is shown, namely, a Queen Anne teapot with stand and lamp, London 1710, the maker being W. Charnelhouse, with it a bowl and cover, London 1711, and a covered milk jug, London 1709. It should be noticed that both jug and teapot have side handles and open with thumb pieces, which was the customary practice during the Queen Anne period. This also

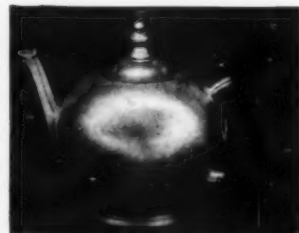


Fig. VI. BULLETT TEAPOT
Newcastle maker, Thomas Partis,
1722
Reginald Davis, 10 Queen Street
Mayfair, W.1



Fig. VII. EDINBURGH TEAPOT. Made by James Tait,
1722
Mallet and Son, 40 New Bond Street, W.1

applies to cocoa and coffee pots, the style of this period being a trifle severe, generally without any applied decoration.

The teapot shown in Fig. II is a very lovely specimen, severely plain, but the whole construction would appeal to any connoisseur; it is by Richard Bayley, London 1714, the cover being finely hall-marked as well as the body; it is 5½ inches high. Fig. III belongs

SILVER TEAPOTS AND CADDIES

to the same house, and is octagonal in shape. It was made by two great makers, Robert Timbrell and Benjamin Bentley, London 1715. Fig. IV is an early George I

larger capacity, and differ in respect to the placing of the handle more frequently opposite to the spout. This type is very practical and has been much copied by modern



Fig. VIII. GEORGE II TEAPOT. Edinburgh 1773. Maker John Main
Crichton Bros., 22 Old Bond Street, W.1



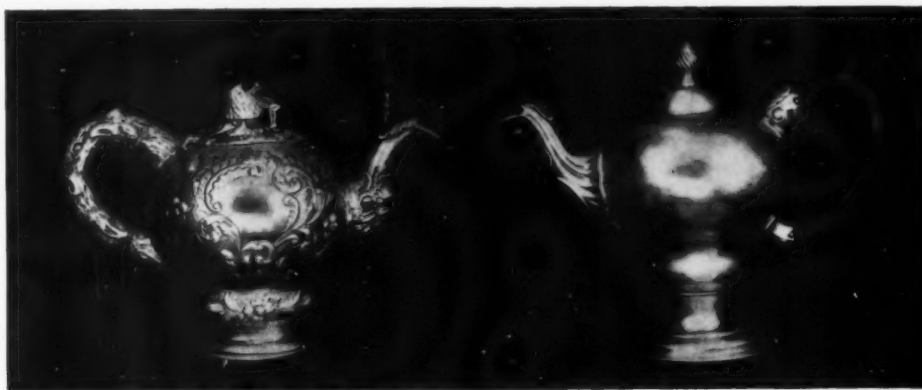
Fig. IX. TEAPOT OF THE CHIPPENDALE PERIOD
Made by James Kirkup, Newcastle 1743
J. R. Cookson, The Georgian House, Kendal

pear shape, London hall-mark 1716, the maker being Edward Pearce. At this period teapots are usually of



Figs. X and XI. TEAPOTS. The top one made in Aberdeen by James Wildgoose 1763, and the other Edinburgh 1772, made by Wm. Davie
John Bell, 58 and 59 Bridge Street, Aberdeen

silversmiths, the reason being that it is easy to use and brews tea exceptionally well, owing to the large spread of the base, which should be noted now every ounce has to be considered. Fig. V is an Exeter teapot of 1717, the maker being Pent Symonds; it is a fine example, and weighs 18 oz. 14 dwts., is 6½ inches in height, and holds 1 pint 2 oz. Fig. VI is a Bullett teapot, made in Newcastle by Thomas Partis in 1722. Provincial pieces of this period usually have hollow silver handles that are fashioned in a similar way to the commonplace tankard



Figs. XII and XIII. TEAPOTS of 1770 and 1774. Makers W. and J. Priest
Percy Webster, 17 Queen Street Mayfair, W.1



Fig. XIV. TEAPOT OF THE DRUM TYPE, 1771
Wm. Bruford and Sons, 241 High Street, Exeter

and cover, and more often than not covers on articles of the provinces are unmarked. Fig. VII is an Edinburgh piece, 1722, the maker being James Tait and the assay master Ed. Penman; the weight 13 oz. 19 dwts., capacity 1 pint 8 oz. and height 6 ins.: this fine old Scottish teapot is an unusually interesting one. Fig. VIII is one of George II, also made in Edinburgh, in 1773, by John Main, with a capacity of 1½ pints; it should be noted that it is globular in shape, a peculiarly Scottish form, this shape being unknown in English make of the period.



Fig. XV. SCOTTISH TEAPOT AND STAND, 1776
Maker, James Gilsland
Harman and Lambert, 177 New Bond Street, W.1

It is, moreover, of a capacity seldom seen in pots of the XVIIIth century south of the Tweed, the latter invariably holding not more than a pint and frequently much

less. This piece is lightly decorated on and around the cover with foliated scrolls and shells. Fig. IX is a very fine specimen of the Chippendale period, the date being



Fig. XVI. TEAPOT AND STAND. Made by
Henry Chawner, London 1791
Holmes and Co. (Jewellers) Ltd., 29 Old Bond Street, W.1



Fig. XVII. GEORGE II TEAPOT, 1801. Maker
Benjamin Smith, London
The Goldsmiths and Silversmiths Co., Ltd., 112 Regent Street, W.1

1743, and comes from Newcastle, the maker being James Kirkup. The decoration on the shoulders of the pear-shaped body is delightful flat engraving in a diapered

scale pattern similar to the designs used on Dr. Wall Worcester porcelain. Figs. X and XI are two more Scottish pieces. The first, made in the town of Aberdeen by James Wildgoose about 1763, is stoutly built, weighs 25 oz., and is an important specimen of this period of



Fig. XVIII. DUTCH TEAPOT, 1712
Reginald Davis, 10 Queen Street
Mayfair, W.1

SILVER TEAPOTS AND CADDIES

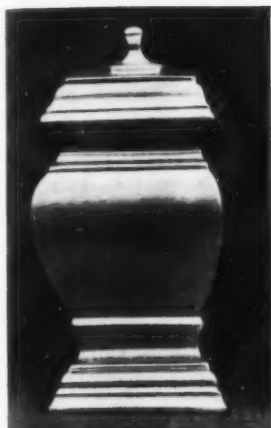


Fig. XIX. TEA CADDY
Made by Joseph Clare, London
1715
Crichton Bros., 22 Old Bond
Street, W.1



Fig. XX. TEA CADDY
Made by Henry Muston,
Exeter, 1719
Wm. Bruford and Sons,
241 High Street, Exeter

Scottish silver. The second is drum-shaped, made by Wm. Davie, and bears the Edinburgh hall-mark of 1772; it weighs 20 oz. and has only slight decoration on the spout. Figs. XII and XIII are 1774 and 1770, the first chased and the other plain, the makers of both being W. and J. Priest. It is interesting to know that they were originally in the collection of Earl Darnley. Fig. XIV is another of the drum type showing the straight spout and removable lid, the date of its mark being 1771. Fig. XV is also of the same drum shape, Scottish, but with a very lovely stand made in Scotland's capital by James Gilsland in 1776. The stand is shown, and that and the piece are both fully marked, which is somewhat unusual. Fig. XVI is also shown with a stand; plain with band of bright engraved decoration, maker Henry Chawner, London 1791, 1½ pints. Fig. XVII, though a little later, is a fine example of George II's time, 1801, the maker being Benjamin Smith, of London. Fig. XVIII, though completing the teapots, is a very early one, but being Dutch, takes the last place. A lovely little piece made in Haarlem about 1712, it is decorated in the Oriental style somewhat similar in character to those of the early Chinese porcelain.

A piece of this type only commands about a tenth of the price of an English one of the same period.

The term "caddy," a corruption of catty,* from kati, the Malay word for a pound—the term applied to the small box, containing about 1½ lb., in which form tea



Fig. XXII. TEA CADDY, by James Schruder 1742
S. J. Phillips, 115 New Bond Street, W.1

was originally imported into England—is the name generally used for the box or container in which tea is kept ready for use. The most common shape of the early caddy is one of a bottle having flat sides and canted



Fig. XXI. TEA CADDY, GEORGE II
Maker, Jno. East, 1728

Fig. XXIV. PAIR OF CADDIES WITH SUGAR BOWL AND COVER,
George II. Maker, John Jacob, 1752
Percy Webster, 17 Queen Street, W.1

A P O L L O

corners with a cover over the neck. In some of these the bottom was made to slide out for the purpose of enabling the caddy to be more easily filled. Soon after the advent

large quantities without harm resulting—in fact, much benefit.

Fig. XIX, a caddy made in London 1715 by



Fig. XXIII. SET OF THREE CADDIES, London Hall-mark 1748

Fig. XXVI. GEORGE II OVAL, London 1799. Maker, John Emes

Burfitt Ltd., 1B, Albemarle Street, W.1

of the caddy, cases were made to contain them, some very beautiful; these also contained the sugar bowl. As early as 1719 caddies were made in twos and threes, for the purpose of containing the various qualities and kinds of

Joseph Clare, of a rare form of rectangular plan with baluster-shaped side; the cover is of the lift-off variety, and the caddy is not fitted with the sliding base or top which is a distinguishing feature of the conventional type of the Queen Anne and early shaped period, the height being $5\frac{1}{2}$ inches. Fig. XX is bottle-shaped, with flat sides and a cover fitting over the neck. The maker is believed to be Henry Muston, who was a well-known silversmith of Exeter, the year being 1719. It is a good example of his work, the owners, being such well-known experts of this city, should certainly know. Fig. XXI is a plain one, George II, 1728, the maker that well-known craftsman Jno. East. Fig. XXII is a remarkably lovely piece, chased in high relief after the style of Paul Lamerie, finely hall-marked on slide and body, $5\frac{1}{2}$ inches high, the maker being James Schruder, 1742. Fig. XXIII is a set of three with contemporary flat chasing and flame-shaped finials, each bearing the London hall-mark of 1748; 4 inches in height; the original shagreen case exists, but is not illustrated, with silver escutcheon and silver-hinged handle. Fig. XXIV shows a pair of caddies with sugar bowl and cover, George II, 1752, the maker being John Jacob, and all the same mark. Fig. XXV is fine caddy set comprising a pair of vase-shaped caddies and a covered sugar bowl, all chased with a floral design, the maker being Samuel Taylor, London 1750; the case illustrated is of black sole skin, lined with cardinal red velvet and ornamented with cut card pattern silver handle, hasp, lock, hinges and feet, it being of the same period, the silver being hall-marked. Fig. XXVI is an unusual one of George II, oval, in the form of a basket. The reeded handle terminates in leaf decoration where it joins the body, London 1799; the maker, John Emes.



Fig. XXV. SET OF TWO CADDIES AND BOWL WITH CASE. Maker, Samuel Taylor, London 1750 Holmes and Co., 24 Haymarket (Corner of Panton St.), S.W.1

tea, which were blended to suit the taste of the consumer. This only goes to prove that in the early days and at this period tea drinking was an acquired taste, and only within the reach of the wealthy; very different from the taste of the great majority of present-day drinkers, who really only require a hot, pleasing beverage which soothes and rests the nerves and, if taken properly, can be drunk in

Unfortunately we are able to illustrate but a few of the choice examples that are to be found in the various galleries. One in particular, belonging to Holmes (Jewellers) Ltd. of 29 Old Bond Street, W.1, which we hoped to have shown but cannot owing to lack of space, is an oval caddy with plain stand and bright decoration, made in London in 1785 by Robert Hennell.

XVIIIth-CENTURY BUREAUX AND SMALLER DESKS

BY EDWARD WENHAM



OAK BUREAU showing the original slope-top box form raised on turned legs with stretcher rails

MODES and customs have always exercised a direct influence upon both the work of the designer and that of the craftsman, and a particularly illustrative instance of this occurs in the development of the various types of writing furniture. When, during the late Stuart period, members of the aristocratic circles decided that ability to write their own letters was an accomplishment rather than an occupation unbecoming to their social importance, there was very soon a demand for furniture specifically intended for writing. Previous to the art of writing becoming fashionable, scribes, many of whom travelled from place to place with their inkhorns and quills, were what might be termed the "public stenographers," and it is not without interest to mention that, after these itinerant scribes ceased to be employed as letter writers, many of them were occupied in recording current events, and thus became the "reporters" of the XVIIIth century.

While such modern equipment as the fountain pen and the portable typewriter has no resemblance to the by-gone inkhorn and quill, it is possible to follow the evolution from the early writing furniture to the later and finely designed desks of the XVIIIth century, more particularly, perhaps, in the bureau. The term bureau, by the way, as it is applied to English furniture, is now more generally accepted as denoting a desk with a fall

front hinged at the bottom, the lower part or base of which is similar to a chest of drawers. The hinged front or lid encloses a series of small drawers and pigeon-holes, and when lowered is supported on pull-out slides to serve as a writing flap.

To trace the ancestry of this attractive and convenient type of desk is to discover that it was evolved directly from the small box with a sloping lid hinged at the top which, in the XVIIth century, was the receptacle for writing materials and such few books as the household possessed, including the family Bible—hence the name Bible box. One of these boxes when placed on a table would serve either as a writing desk or as a lectern for the Bible at family prayers; and it should be observed that they had a narrow shelf at the top, a feature which has remained in the later bureaux.

During the late Stuart period, the form of the small slope-top boxes, now considerably increased in size and with one or two drawers added to the base, was raised on four or six legs; with the latter, two of the front legs were of the "gate" or swing-out type, which supported the lid when lowered for writing, the lid being hinged at the bottom instead of at the top, as in the small boxes. None the less the latter have survived to the present time in the desks familiar to us in our school days; and a similar desk raised on tall legs may still be seen in the halls of some old taverns which were formerly posting inns. It is said that a small box with a slot in the lid was placed on the narrow shelf of these hotel desks, into which coins were dropped by travellers as gratuities for the staff of the house; and it is suggested that some of them were carved with the letters T.I.P. (To Improve Promptness) from which the word "tip" is derived.

It was from this by no means beautiful piece of XVIIIth-century furniture that the bureau, as we now know it, was developed. The original slope-top box form was retained, but the lanky legs were replaced by a low chest of drawers on bracket feet. The interior of the upper or desk section was fitted with a small cupboard, pigeon-holes and shelves, and the sloping lid, when opened, formed the writing flap supported on pull-out slides. This style of writing furniture was a very important piece in the early XVIIIth century, and many of the walnut examples of that time rank among the finest decorative woodwork of any period. And while, in the later years of the century, various other types of desks were designed and made, the slope-front bureau never lost its popularity, even if the mahogany examples lack something of the beauty of those made in Queen Anne's day, which were veneered with figured walnut.

Another, rarer, type of XVIIIth-century bureau has a flat rectangular top, the upper part having three drawer fronts, the lower two of which are hinged to fall and form a writing desk. Like that of the slope-front bureau, the interior is fitted with small compartments, but instead of the chest of drawers base, there are two pedestals,



CHIPPENDALE BUREAU with drawer in frieze, pull-out secretaire enclosed by the two lower drawer fronts and recessed cupboard below

each with three drawers and a recessed cupboard between the pedestals. One of this type appeared at Christies during the early part of last year, and it represented an unusually interesting example of Chippendale writing furniture, also of the fine ormolu handles and other hardware which were used during that period.

There are also the small dressing-tables with a long drawer in the frieze and two pedestals and recessed cupboard similar to those previously described, the cupboard being intended for shoes. To-day, these really delightful little pieces are more often found in drawing-rooms, where they are used as desks, though it must be admitted that the space for one's knees cannot be said to be ample.

Many of the straight-front bureaux, when closed, resemble a chest of drawers, the top one of which has a fall-front operating in the way described above. While this type is in every way as convenient, it has not the same appeal as the more romantic slope-front, nor can it be said it is as suitable in a reception-room—though one is a welcome addition to a bedroom, especially a guest-room.

Where a cabinet or bookcase was added, it would seem that the slope-front bureau was generally favoured, though many with the straight-front were made during the XVIIIth-century. The earlier bureau-cabinets, that is, of the last few years of the XVIIth and first few of the XVIIIth centuries, are distinguished by the graceful double-dome top, a style which probably found

its way from Holland during the time of William and Mary. Another noticeably Dutch style of that time is the cornice constructed of straight and shaped mouldings. Some interesting variations of this cornice occur with different early bureau-cabinets, and in some instances carved and gilt figures were added above; examples with this feature are rare, however.

They are notably fine examples both of cabinet-making and of decorative effects achieved by the use of finely figured veneer. As a rule, they are veneered with walnut on an oak carcass, the door panels being veneered or fitted with mirrors. A distinctly architectural influence is evident in the use of the miniature columns and capitals which are introduced to the interior. This influence became much stronger as the XVIIIth century advanced, revealing itself in various types of pediments, fluted pilasters with capitals, dentil mouldings and other forms borrowed from the classic architecture.

With the coming of the lighter furniture styles in the second half of the XVIIIth century, a variety of small desks were designed by George Hepplewhite, Thomas Sheraton, and their contemporaries. The Chippendale period may be said to be represented by the dignified but somewhat imposing pedestal-end writing tables, but the reign of George III saw a vogue for smaller desks with square or turned tapering legs, and other writing furniture noticeably lighter than that of the Chippendale style. Even so, it is possible to see something of the original slope-top box surviving in desks designed by men of the Hepplewhite-Sheraton school.

One associated with Sheraton's designs has the shelf above the desk, but the hinged slope-front is replaced by a quadrant-shaped lid. The sides of the desk itself are quadrant shape and in some instances each is grooved to take a tambour which can be pushed up to "disappear" and leave the table surface for writing, the latter pulling out to allow for more knee room. Tambour, incidentally, is constructed of strips of wood glued closely together on to strong canvas; this allowed it to run freely in a curved groove and, in the case of a desk lid, to be pushed out of sight in the same manner as the lid of a modern roll-top desk, which may be regarded as a descendant of the late Georgian quadrant-shape or, as Shearer, who also designed some of them, terms it, "cylinder-fall." This type was also adapted in such a way that the raising of the lid automatically pushed out the desk surface, but the contrivance while shown in the designs does not seem to have been employed by the craftsmen to any extent.

Another style of writing furniture designed during the second half of the XVIIIth century are known as writing cabinets, and are particularly appropriate for the smaller rooms of modern houses. They are essentially for placing against a wall, and are of such proportions and so cleverly constructed that while occupying no great space offer every convenience for writing. One style consists of a shallow cabinet on a table base which is slightly deeper than the cabinet. The base is fitted with a full-length drawer and a hinged fold-over flap, when open, is supported on pull-out slides. Another has a fairly commodious cupboard enclosed by panelled doors, the upper part being a desk enclosed by a fall-front drawer, while above this is a low cabinet with a recess for books, often flanked by two small cupboards,

XVIIIth-CENTURY BUREAUX AND SMALLER DESKS



COMBINED WRITING AND DRESSING TABLE of the type known as Rudd's table, circa 1785

and above this again there is a shelf that can be used for books, but which is more often decorated with a few colourful ornaments. These smaller writing-cabinets are unquestionably decorative, especially when made, as many were, of satinwood; as a general rule, however, they are of mahogany inlaid with lighter woods.

Though it was not intended exclusively for writing, there is one small table, usually referred to as Rudd's table, which belongs under the category of writing furniture. It is one of the many pieces of what is termed "multiple furniture," intended to serve several purposes, designed during the later XVIIIth century. Though basically the same, variations occur in different examples. One is illustrated in Hepplewhite's "Cabinet Maker and Upholsterer's Guide," the first edition of which was published in 1788. It is there described as "Rudd's Table or Reflecting Dressing Table," and Hepplewhite speaks of it as the "most complete Dressing Table made, possessing every convenience which can be wanted, or mechanism and ingenuity supply." He also mentions that the table derived its name from a "once popular character for whom it is reported it was first invented."

This table, when closed, gives no indication of the ingenious devices which its plain exterior conceals. It is a somewhat squat affair with two drawer fronts and a cupboard beneath on four square legs. In some of the examples, the lower part is enclosed by tambour, while in others there is a plain open shelf as in the case of the

one illustrated. The top is in two equal sections, each of which has a deep frame and a lid, and is hinged to the top so that when lifted they form a tray on either side of the table top. The upper drawer front is hinged to fall, and when this is lowered it causes an inner top to slope for use as a writing slab. By releasing a spring catch, a cabinet fitted with tiny drawers and partitions springs up at the back, thus forming a small but complete bureau with every convenience for writing.

It can be used equally as a dressing-table, for by raising and closing the upper drawer front, the inner top becomes level, and in the slightly deeper drawer below are all the requisites for the toilet, including a mirror and a series of small compartments for various other articles necessary for beautifying the person.

This so-called Rudd's table is but one of the many instances of the ingenuity displayed in XVIIIth-century writing furniture. Some particularly clever examples are to be found in the methods of forming and concealing secret recesses. Thomas Sheraton, although not a practising cabinet-maker, is credited with having evolved many, as well as ingenious methods of fastening them. Whether he was responsible for more of them than his contemporaries or not it has to be conceded that he designed a number of attractive desks; and, perhaps because they were at no time children of his own imagination but rather adaptations from those of other designers, they are the more attractive by reason of the combination of styles.

THE RAMSBOTTOM COLLECTION

BY CLEMENT

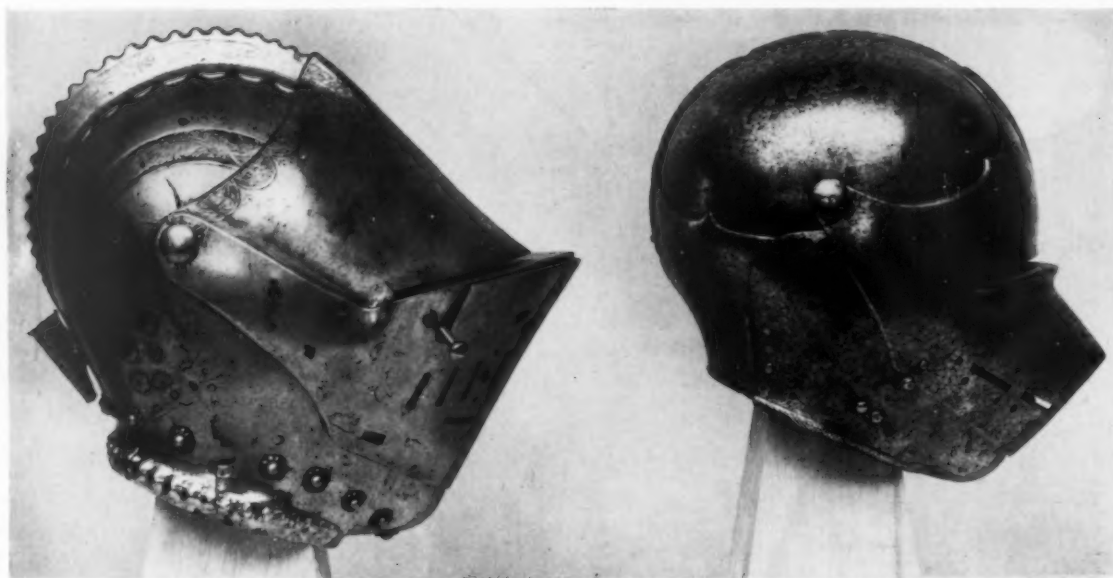


Plate I. (Fig. I) AUGSBURG CLOSE HELMET

(Fig. II) MILANESE ARMET, circa 1510

SINCE its foundation the Victoria and Albert Museum has purchased and has had bequests of arms and armour, but it was not until the Farquarson Bequest in 1927 that the armour department really came into

being. This was followed by the Stovell and de l'Hopital gifts and more recently by the Ramsbottom Collection.

The Collection consists of a few pieces of armour, a number of pistols, and a magnificent series of swords. The donor was himself a swordsman, and the swords, apart from being fine examples, reflect this expert knowledge, and are representative of most styles of swordplay. Among the armour, the earliest piece is the Milanese armet, Fig. II. Its condition is excellent, and the form typical both of its provenance and date—1510. Fig. I is a close helmet dating some thirty years later, and is decorated with bands of etched foliage. Like the armet the neck is cusped to close over the gorget rim. It retains its forehead reinforcing plate for the tilt.

The early breastplate, Fig. III, is unusual in its decoration, a boldly engraved grotesque head.¹ It bears two armourers' marks, as yet unidentified, but probably of one of the Augsburg ateliers.

Maximilian fluted armour is represented by several excellent pieces, among them a chanfrein and pair of saddle-steels from the Radziwill Armoury.

Among the later pieces the three helmets on Plate III are interesting as examples of the headpiece of the ordinary soldier. Fig. V is a fluted "lobstertail" of the type usually but incorrectly called Polish. This fluted type² was made and worn all over Europe till armour fell into disuse.

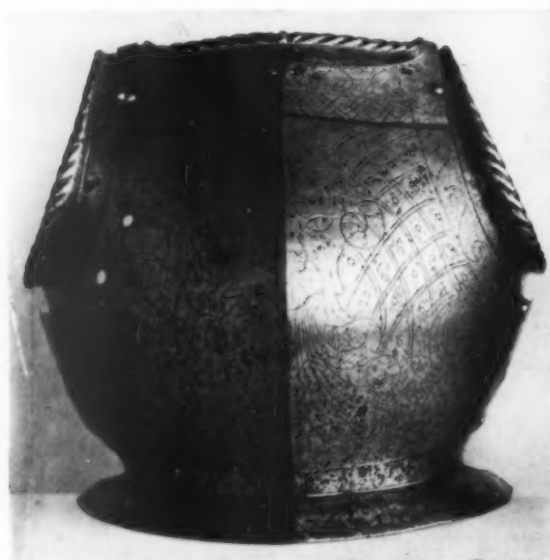


Plate II. (Fig. III) GERMAN BREASTPLATE, circa 1530

¹ Kupplemayr Catalogue, 1895. No. 21. Tafel. XX.

² An almost identical fluted model was designed for the use of the Spanish.

OF ARMS AND ARMOUR

MILWARD



Plate III. (Fig. IV) XVIIth century ENGLISH PIKEMAN'S POT

(Fig. V) SOUTH GERMAN LOBSTERTAIL HELMET
(Fig. VI). EARLY ITALIAN MORION

This piece bears the Nuremberg mark, while other helmets with these fluted skulls are found with French, Spanish, and even English marks. Fig. IV is a good example of an English pikeman's "pot." "Pots" of this bold form are exclusively English, and the difference between them and the smaller Dutch and French types is very noticeable in comparison. The early Italian morion, Fig. VI, bears the city arms of Bologna, and was probably part of the equipment of the town guard. This example, dating about 1520, is probably one of the earliest forms of the "comb morion."

The few pistols in the collection are of high quality, and some of the best are shown on Plate IV. The earliest, Fig. X, is one of a magnificent pair of French wheellocks, circa 1650. The steel mounts of Continental pistols of this period were often etched and gilt, but in this pair the lock plates and mounts are of gilt brass. The former engraved with foliage, and the latter cast in relief.

The simple lines and restrained decoration make an interesting comparison with Fig. IX, again one of a pair. These are a typical pair of Brescian pistols of 1670-90, though they are, perhaps, more ornate than most. As was often the case, the locks and barrels are by different craftsmen. The walnut stocks are inlaid with silver, while the butt caps and mounts are of pierced and chiselled steel. Fig. VIII is one of a Barcelona made pair, the silver mounts bearing the Barcelona town mark.

Fig. VII is a Turin made pistol, and, like Fig. VIII,

dates about the first quarter of the XVIIIth century. The steel mounts are gilt.

Considering the high prices realized by fine pistols in recent years, it is interesting to compare these with a



Plate IV. (Figs. VII-X) PISTOLS, XVIIth and XVIIIth cents.



Plate V. (Fig. XII) GERMAN ESTOC. (Figs. XI and XIII) BASKET HILTED SWORDS, late XVIIth century

contemporary valuation. In the inventory of Cobham Hall, made in 1672, we find in "My Ld Dukes Closett": the Turin Pistols £2, the Long Brescia Pistols £2, the Short Brescia Pistols £2, while the Long Brescia Gun is valued at £8.³

The Ramsbottom Collection contains only small groups of firearms and armour, but the group of swords is an extensive one of well over a hundred pieces. Among them are the chief types used between 1530 and 1800.

One of the earliest is a German estoc or thrusting

sword, Fig. XII. This dates about 1540, though the type originated in the middle of the XVth century. A good example of the bastard or hand-and-a-half sword, which was used both for cutting and thrusting, is shown in Fig. XIV.

A very similar hilt also occurs on the two-hander, Fig. XVI, which is of the same period, and probably Italian in origin, as a number of identical swords exist in the Venice arsenal. Fig. XV shows a magnificent, and very typical, German two-hander, which is dated 1576 on the blade.

The two broadswords, Figs. XI and XIII, are an interesting development of the sword with a hilt of simple

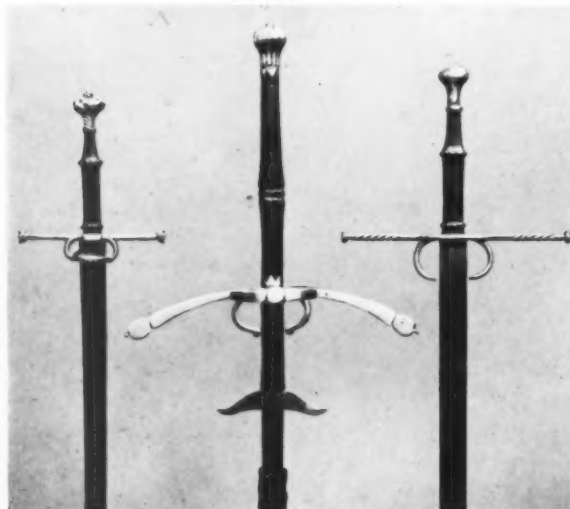


Plate VI. (Fig. XIV) ITALIAN BASTARD SWORD. (Figs. XV and XVI) TWO-HANDED SWORDS, second half of the XVIth century

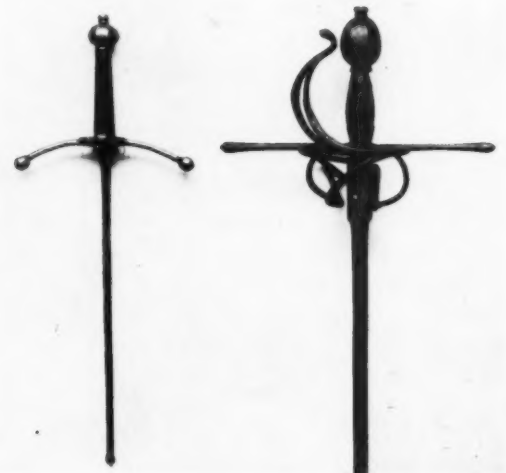


Plate VII. Rare PRACTICE DAGGER AND RAPIER

THE RAMSBOTTOM COLLECTION OF ARMS AND ARMOUR



cross quillons, a basket guard has been added to protect the hand. Large numbers of these swords with strong quillons and baskets of varying forms were made in Italy and South Germany from 1560 to 1650. The blackberry cutting of the pommel of Fig. XI is an Italian form of decoration which was popular for quite a long period on both broadsword and rapier hilts. Fig. XIII is of German origin, and this type, with the square pommel, was extensively used in Germany and South-Eastern Europe.

It is interesting to note that these hilts, often with a curved blade, are found in Denmark, Sweden, and Norway, where they pass by the name of "Sinclair-Säbel," and are supposed to be of Scottish origin, relics of the ill-fated Sinclair expedition of 1612.⁴

The collection contains a number of fine cup-hilt rapiers. All of these are chiselled and pierced, and are of the Spanish type, with the rather flat cup, as opposed to the deeper cup of the Italian form.

To swordsmen, the practice rapier and dagger, shown on Plate VII, are of unusual interest. Both have stiff blades of square section, and are buttoned at the point. They are not a pair, though a very good match in both



Plate VIII. (Figs. XVII and XIX) RAPIERS of the mid XVIIth century

style and date, and were used in exhibition bouts when in the possession of the late Captain Hutton.⁵ Another fencing item is a remarkable "tuck" with a blade over five feet in length. It has a long ovoid pommel and

straight quillons that barely project over the edges of the very flat cup. These hilts are sometimes called "flamberge," and are probably what is meant when the term "dish-hilt rapier" is used in a contemporary inventory.

⁴ H. Jacobsen, Die Norwegische "Sinclair-Säbel." Z.F.W.K. Vol. VI, Part VIII, pp. 169-73.

⁵ Proceedings Soc. Antiq. Vol. XVIII. 2nd Series, pp. 204-6.

Similar to this are Figs. XVII and XIX. These two

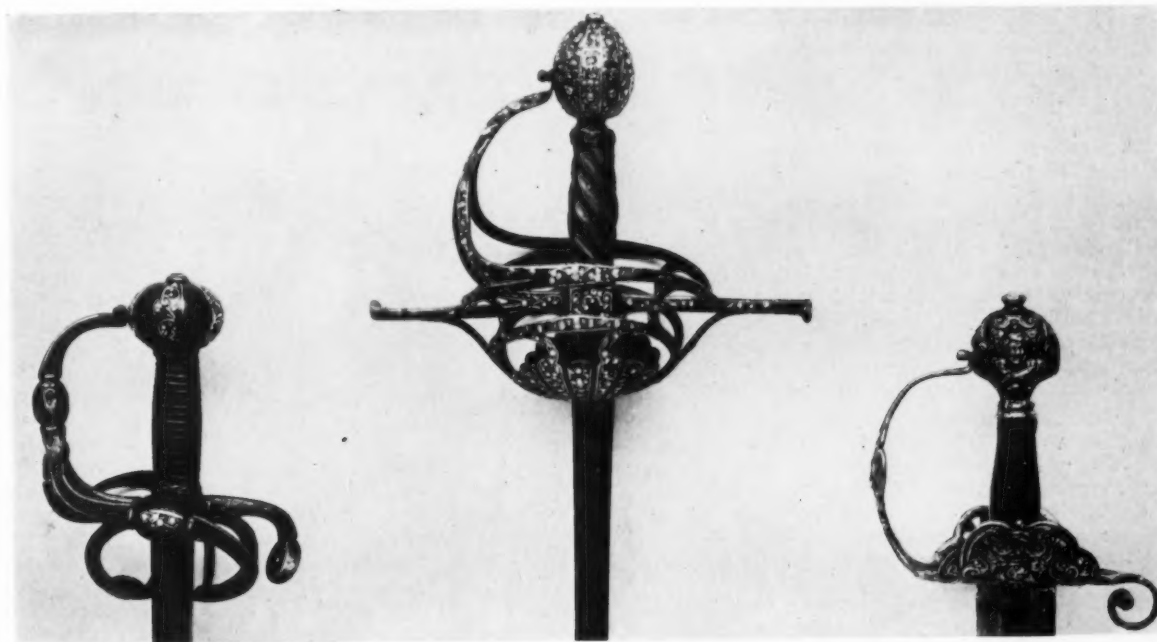


Plate IX. (Figs. XX, XXI and XXII) THREE ENGLISH SWORD HILTS



Plate X. (Figs. XXIII, XXIV, XXV and XXVI) FOUR XVIIth century RAPIERS

make an interesting comparison, for while the former is strongly made for everyday wear, the latter is a lighter made weapon for duelling pure and simple.

The Ramsbottom Collection is rich in examples of English hilts, and three of these are illustrated on Plate IX. Fig. XXII is, perhaps, the most unusual. It is a short sword with a broad double-edged blade, and is signed "Johan Kinndt. Hunsloe, 1634." This and another in the Farquharson Bequest are the only known examples of Hounsloe blades of this form.

Fig. XX shows a somewhat earlier hilt, about 1610. The heavy melon-shaped pommel is typically English, and there are good examples of these hilts at Windsor Castle⁶ and the armoury at Warwick.⁷

Fig. XXI is the best of three examples in the collection. It is a late XVIth century type of English hilt, which is the first to show a technique of silver decoration that continued on English sword hilts well into the next century. Not only is this style of decoration Italian, but the motives used are Italian, and show a very close kinship to those used by Brescian craftsmen. There can be little doubt that the atelier that produced these hilts was staffed by Italian craftsmen.

Plate X shows four rapiers, the first two being English. Fig. XXIII is closely akin to Fig. XXI. The blade is marked "Sahagom," and bears the town mark of Amsterdam, whence these blades were marketed, particularly to England and France, during the XVIIth century. Fig. XXIV is a hilt often found with London and Hounsloe blades, though in this case the blade is German.

Fig. XXV is a "transition" rapier, so called because

it is the link between the hilt of Fig. XXIV and the double shell guard of the XVIIth century town sword, such as Fig. XVI. While retaining much of the form of Fig. XXV, the guard, from a shallow circular plate, has split into two asymmetrical shells. It is magnificently chiselled and inlaid with silver dots on a russet ground. This technique was much used in England, but this hilt is more probably Dutch.

The Collection also contains a fine series of dress swords in silver, steel, and gilt brass. They range from the end of the XVIIth to the XIXth century, when swords ceased to be part of everyday dress.

FRONT COVER

The picture illustrated in colour on the cover is one of Antonio Cornaro by P. Longhi, 1702-1762. Pietro Longhi, born at Venice, painted portraits and general subjects; he was a pupil of Antonio Balestra and Giuseppe Maria Crespi. Many of his paintings are in the Academy at Vienna, and his works are to be found in all the principal Galleries. The picture is in the possession of the Cooling Galleries Ltd., at 92, New Bond Street, London.

INDEX AND TITLE PAGE TO VOLUME XXXI

The Index and Title Page to Volume XXXI are now on sale, price 1s. 3d. Binding cases for Volume XXXI are also on sale, price 7s. The total cost for binding Volume XXXI, including Case, Index and Title Page, is 14s.

Captain H. Parker, F.R.G.S., F.R. His. Soc., of The Parker Gallery, 2 Albemarle Street, has been appointed by Royal Warrant, Print and Picture Dealer to His Majesty King George VI.

⁶ Laking. Windsor Castle Armoury. Nos. 60-63.

⁷ J. G. Mann. Warwick Castle. Z.F.W.K. Vol. VI. N.S. Part III, p. 53.

JACOBITE EMBLEMS, II

THE THISTLE

BY MURIEL STEEVENSON



Fig. I
Mr. Cecil Davis

Fig. II
Bland-Stott Collection

Fig. III
Mr. Cecil Davis

ONE stormy day in September 1715, the Earl of Mar raised the standard of King James at Braemar, and proclaimed him King of Scotland, England, France and Ireland. It is said to have been embroidered by his Countess, and must have been a lovely sight as it floated in the breeze. It was blue, having on one side the Scottish Arms embroidered in gold, and on the other the Thistle, with the motto "Nemo me impune lacessit" above it, and below "No Union." The pendants of white ribbon were inscribed, one "For our Wronged King and Oppressed Country" and the other "For our Lives and Liberties." When first erected, the golden ball at the top of the standard spear fell off, and this was considered an omen of misfortune, which in the near future was to prove only too true.¹

The Thistle, too, had a peculiar significance at that time. The union of Scotland and England had been effected in 1705 and was still unpopular in the North. The Jacobites were definitely opposed to it, and James would probably have dissolved it if he had been restored to the throne.² The Thistle therefore represented Scotland alone and "No Union." Nor was it a new emblem on the standard that streamed in blue and gold upon the breeze that day, for the origin of the Thistle badge is lost in the mists of time. One legend says it commemorates a victory over an array of Danish raiders who

attacked Staines Castle in 1010.³ They approached the place by night, hoping to take it by surprise. The moat, which they had expected to swim, instead of being water, was full of thistles and dry, and the yells of the bare-footed Danes at this unexpected obstacle aroused the garrison, and just as the geese saved the Capitol so the thistles saved Scotland.

At any rate, it was a Stuart, King James III of Scotland (1460-1488), who first took the thistle for a badge. Many years later the Thistle Standard of '15 is echoed in the ballad of "Carlisle Yetts," written after the '45, in the verse referring to that city when occupied by the Jacobites:

"When first I came by merry Carlisle
Was ne'er a Town sae sweetly seeming
The White Rose flaunted o'er the wall
The thistled banners far were streaming."⁴

Thus the thistle appears to have been used by the Jacobites as an ancient emblem essentially and proudly Scottish, and now, when the Jacobite Risings are part of the "old forgotten far-off things and battles long ago," it remains a badge of Scotland still.

Glasses bearing a thistle or a Thistle Crowned, may be regarded as both Scottish and Stuart in sentiment.

Fig. I shows the thistle, which is here quite separate

¹ James Hogg, "Jacobite Relics," Vol. II, p. 257. Shield and Lang, "The King over the Water."

² A. and H. T. Taylor, "The Old Chevalier," pp. 30, 31.

³ Scott-Giles, "The Romance of Heraldry."

⁴ Mounsey, "Carlisle in 1745."



Fig. IV
Mr. Cecil Davis
(another view of Fig. I)

Fig. V
Mr. Cecil Davis
(another view of Fig. III)

Fig. VI
Bland-Stott Collection

from the Jacobite rose and bud on the other side of the glass (Fig. IV).

Fig. III is another thistle, rather later in date. Here the thistle is linked to a rose of unusual type by a long delicate tendril curling around the glass.

The rose and thistle are frequently found joined together on Jacobite glass, and this alliance, too, has its historical echoes. It would seem, indeed, that for these emblems on glass nothing fresh or strange was chosen, but symbols and badges known to all followers of the Stuarts, and which had their roots in the past.

It was, as I have said, James III who first took the thistle for a badge. His son, James IV, married, in 1503, Margaret Tudor, daughter of Henry VII. The great contemporary Scottish poet, William Dunbar, celebrated this marriage in his exquisite allegory the "Thrissil and the Rois."⁷ In this poem the thistle represents the bridegroom, and the rose, Margaret; whose badge, the Tudor rose, typified the union of York and Lancaster in Henry VII and his Queen. Three generations later the crowns of England and Scotland were united in the person of their descendant, James I and VI, and he combined the rose and thistle as a badge, sometimes springing from the same stalk and sometimes demediated. (This latter form I have not yet seen upon glass.)

A hundred years later, Queen Anne, in her second great seal, had a large rose with a thistle growing from the same stem, perhaps to symbolize the union of the two countries.⁸ Again, in a Scots ballad "The Thistle and the Rose," written about 1710, which expresses the

popular dislike of the Union, the rose clearly represents England, and not the Stuart White Rose; the sad refrain of the thistle, represented as now indissolubly joined to the rose being—"Would I were a Thistle again!"⁹

The revival of the ancient Stuart badge of the white rose seems to have taken place about this time. It became immensely popular and was worn by James's adherents on his birthday, June 10, 1715.¹⁰ By this time it was recognized by all parties in both kingdoms as a Jacobite badge, and remained so at least until 1760:

"The flower of France is lily white
The rose in June is Jacobite—"

as a doggerel poem in praise of the Duke of Cumberland, written well after '45, has it.¹¹

Mr. Fleming, in his book "Scottish and Jacobite Glass," is inclined to claim Rose-and-Thistle glasses for Scotland.¹² On the other hand, the white rose was equally popular south of the Border, and the symbol may have had a double meaning and have been taken also to represent the alliance of both English and Scottish Jacobites in a mutual cause. In any case, the Rose and Thistle was a Stuart badge, and the cause a Stuart cause:

"Our thistles flourished fresh and fair,
And bonny bloomed our roses,
When Whigs came like a frost in June
And withered all our posies."¹³

⁷ "Medieval Scottish Poetry," Ed. Eyre-Todd.
⁸ Scott-Giles, "Romance of Heraldry."

⁹ James Hogg, "Jacobite Relics."

¹⁰ K. Thomson, "Memoirs of the Jacobites."

¹¹ Doran, "London in Jacobite Times."

¹² A. Fleming, "Scottish Jacobite Glass," p. 174.

¹³ James Hogg, "Jacobite Relics."

JACOBITE EMBLEMS, II



Fig. VII
Bland-Stott Collection

Fig. VIII
Bland-Stott Collection

Fig. IX
Bland-Stott Collection

Dennistoun, in his "Life of Sir Robert Strange and Andrew Lumisden," relates that Strange, afterwards the famous engraver and then a young soldier in Charles Edward's army, was sent for in haste by the Prince one evening in 1746. He rode at once in to Inverness, and was shown into the Prince's bedroom. There was, he says, a ball that evening, but after a short wait, the Prince, Sir Thomas Sheridan, John Murray of Broughton, and Cameron of Lochiel entered, and questioned him as to the possibility of printing bank notes for the Army, then desperately short of money. He undertook the task and describes his design as "the slightest compartment from which a rose issued on one side and a thistle on the other, as merely ornamental, the interior part I meant should be filled up by clerks with the sums intended."¹² The Prince seemed much pleased with the idea of the Rose and Thistle, but owing to the disaster at Culloden, the notes were not printed. Collectors who are fortunate enough to possess glasses of this type should be happy to think that the idea was one which Bonnie Prince Charlie himself approved.

Fig. II shows the Rose and Thistle joined together on one stem.

The Ostrich Feather badge on a Jacobite glass obviously associates it at once with Charles Edward. It was an English Royal badge apparently, from the middle of the XIVth century, and from the time of James I

onwards seems to have been considered as a special badge of the heir to the throne.¹³

The Star sometimes found on Jacobite glasses can also be associated with the Prince of Wales.

The birth of an heir to the throne in December 1720 was the cause of great rejoicings among James's supporters, and that night a new star was said to have been seen for the first time.¹⁴ This was at the time, and afterwards, considered a remarkable portent. It is on the medal of 1729, and undoubtedly the star on the glasses refers to this event. By 1740 it was obvious that James's health would not permit him to make another personal attempt to regain the throne, and the hope of many leading Jacobites became centred on his son. He was, in fact, the rising star.

The author of the "Memoirs of John Murray of Broughton" (1747) refers to an incident in the youth of the two young princes. "When Charles and his brother Henry were at their devotions in the Anglican Chapel in Rome a small piece of the ceiling detached itself from the rest, and a thistle fell on the lap of Charles; on which he started, and looking up, a rose fell immediately after. This, together with the star of great magnitude, which astronomers pretend appeared at his nativity, might have had some share in exciting him to his rash enterprise." This shows that these emblems

¹² Dennistoun, "Life of Sir Robert Strange and Andrew Lumisden."

¹³ Boutell's "Heraldry."

¹⁴ Andrew Lang.



Fig. X
Bland-Stott Collection
(another view of Fig. VII)

Fig. XI
Bland-Stott Collection
(another view of Fig. IX showing oak leaf on foot)

Fig. XII
Bland-Stott Collection

all had meanings and stood for something in the Jacobite mind.

Figs. VII, VIII, IX and XII all show this star. It will be observed that it has six points, except on Fig. XII, where there are four. In each case the other side of the glass bears the rose and buds, as in Fig. XI, which is another view of Fig. IX, taken from the other side to illustrate the very interesting oak leaf on the foot.

The oak leaf has been held to be one of the emblems of the Cycle Club, but recently discovered evidence makes it clear that it was used by other clubs as well, and was not confined to that institution only. It is doubly a Stuart emblem. In England, of course, it was worn on Restoration Day, May 29, from 1660 onwards. Its use was discouraged, however, in King William's time, and in 1692 Evelyn in his "Diary" mentions with regret that no notice was taken of the day.

In the elections of 1710 the oak leaf was the emblem of the Tories¹⁵; after Queen Anne's death it was considered a symbol offensive to Hanover, and by 1716 had become definitely symbolic of the Jacobite cause, for on May 29 that year some soldiers were severely beaten

in Hyde Park for wearing oak leaves in their hats and several other persons committed to prison for doing so.¹⁶

The oak leaf, however, had a Scottish meaning also. It was the custom of the clans in battle or on any great occasion to wear in their bonnets a badge of evergreen or a flower. Thus the Macgregors wore a sprig of ivy, the Macdonalds heather, and the Stuart clan, an oak leaf.¹⁷ It will be noticed that on glasses, the oak leaf is not often met with in conjunction with the thistle, which goes to prove it was shared as an emblem by both countries. Figs. X, XI and XII are all Rose glasses bearing the Oak Leaf; Fig. X is another view of Fig. VII.

Fig. VI shows a very obscure development of the oak leaf. Here it has become a spray, bearing a flower, usually considered to be a daffodil. In a remarkable glass in the collection of the Rev. Max Humphrey, a very similar oak sprig bears yet another form of flower, but as both glasses have other symbols on them of much interest they are rather out of the scope of the present article.

¹⁵ Keith Feiling, "History of the Tory Party," p. 409.

¹⁶ Doran, "London in Jacobite Times," p. 237.

¹⁷ K. Thomson, "Memoirs of the Jacobites."

HOW TO APPRECIATE ART

X. PREJUDICE

BY HERBERT FURST

THERE is no subject on earth on which it is easier to write nonsense or more difficult to write sense than art. The late Roger Fry once hinted at the reason for this when he alluded to the pleasure he experienced when he "first understood the implications of the statement that 2 and 2 make 4." The human mind craves such satisfactions; it wants to feel that $2 + 2 = 4$ in all and every possible circumstances, ignoring the fact that it is a purely arithmetical truth; a truth that is only true in the abstract sense. Putting two and two together may in the relative sense have the most extraordinary, the most unexpected consequences in infinite ways, including the numerical one. Why? Even one alone may make two or more (relative to blood cells, for instance), and stranger things than that can happen when two and two are put together—even in art.

There were, for example, the Incamminati of Bologna led by the Carracci cousins, Lodovico, Agostino and Annibale, who sought to achieve perfection by the practice of an addition sum of qualities, after the following prescription. Add the drawing of the Roman School to the movement and *chiaroscuro* of the Venetians, the *terribilità* of Michelangelo, the naturalism of Titian, the balance of Raphael and the grace of Correggio and of Parmigiano and the greatest art must result. But it did not; or, at least, we do not now think so, though Poussin—Cézanne's demi-god (he allowed "Nature" the other half of his godhead)—thought it did, and to Sir Joshua they were, at least in their best works, models of perfection. But we think otherwise. "Qualities so inconsistent or contrary simply cancel one another when set side by side; the result is bound to be almost nothing."¹; in other words, $2 + 2 = 0$.

In every epoch there is thus prejudice for or against certain conceptions of art, or rather for or against their results. These prejudices are alike in that they are based on the belief that certain canons or laws comparable in certainty to the proposition $2 + 2 = 4$ do exist in art, whereas the only certainty is that such laws *cannot* exist.

We have already more than once pointed out that the elements of design are permanent, immutable and limited, and that therefore it is possible, at least in theory, to lay down the laws of æsthetic design. It is even probable that everyone could be made to appreciate them were it possible to separate form in art from content; and here we mean content in the sense of intention. It is quite possible to admire a plain Chinese bowl for its form alone; or at least it may seem to us that we are thus capable of *purely æsthetic* appreciation. In actual fact, however, the *form* was born of its original intention, its original purpose.

What applies to a Chinese bowl applies to any and every work of art which is, or at least can be, good in form irrespective of the original intention or purpose; but it was the intention which created the form.

Now what almost invariably—perhaps we might delete the "almost"—happens is that where we dislike the intention, or the purpose, or are entirely unaware of it we condemn the *art*.

For example, we say that a work of fine art is intended to give pleasure, or to image the beautiful; or to "hold a mirror up to nature." But the artist may not have had any such intentions. Representations of the Crucified Christ can surely not have been created with the intention of giving us pleasure, like the representation of a beautiful woman. Representations of Satan's realm painted on altar fronts were plainly intended to give the faithful "Hell." The transalpine artists, untainted with the classic ideal, most certainly never attempted to confuse the mind of the idolator—let us frankly call those who prostrate themselves before images by the right name, whatever mental reservations there may be in their excuse—they never, we repeat, confused the mind with the pure pleasure-giving qualities of such subjects in Renaissance Art. On the other hand, the ancients who realized pleasure-giving qualities in the images of their gods never—until their ideal was in decay—confused the issue. They did not associate beauty with pain. The worship of serene beauty in the sense of physical perfection was their religion.

For centuries Guido Reni was considered a great artist; Reni never was that, but he always was a supremely good painter. Those who praised him as an *artist* were those who wanted "grace and suavity," that is to say, pleasure at all costs. Pleasure it may be, but it is the wrong kind; and those who nevertheless believe in this type of art end in a slough of futility.

Those who think that art should mirror nature and no more can easily be dismissed as insensible: they have either never *observed* nature or understood art. Their ideal, even if realizable, would eliminate the artist altogether, though its attempt gives craftsmen illustrators useful occupation. Here we must in parenthesis make note of the fact that when it comes to *information* the photographic lens and the subsequent results are much less informative than the human eye and the trained hand of the illustrator. In every art it is ultimately the *man* and not the medium that counts.

Those, then, who wish to be judges of art must be without prejudice; those who are content to be lovers of art may indulge their prejudices to the full so long as they remain conscious that they do so to their own risk; but the artist who is not prejudiced in favour of his own viewpoint is not an artist.

Let us see what these three assertions mean on closer scrutiny.

First: *Those who wish to be judges of art must be without prejudice.* He would be a poor judge who was determined to give a verdict in favour of the defendant because he liked the look of her. In passing, we may observe that works of art may reasonably be regarded as feminine because they are passive; it is the spectator whose mind is the active principle. So when judging

¹ *An Introduction to Italian Painting.* By Sir Charles Holmes. Cassel.



DERBY DAY

Tate Gallery

By WILLIAM P. FRITH, R.A.

art the critic must, so far as is possible, have an entirely open, but also an actively sensible, mind. He must look for qualities and admit them to be good even when he disapproves of the work for other reasons. Now when we survey the art of the past most of our disapproval takes such a mild form that our impartiality is but little affected. For hundreds of years painters, for example, produced almost exclusively pictures with a religious or a mythological content. We take that for granted and concern ourselves naturally with *how* a given subject is treated by different masters. It is rather like "Hamlet," where we now take the play for granted and concentrate on the different ways the same character is interpreted by different actors. Only when we witness the play for the first time in our lives do we see it in the frame of mind in which Shakespeare wished us to see it; hardly even then, however, for there are ten chances to one that the unfortunate young playgoer has already "had" it, with full glossary and commentary in school. "Hamlet," in short, has become "literature" as "The Sistine Madonna" has become "art." In this sense both are removed from a direct relation to life and have entered the "olive grove of Academe," as subjects for discussion and argument. In these shady regions our judgment becomes almost objective, and we can theorize about *good* pictures: as Plato theorizes about *good* men. We can do so because here we make all the necessary allowances without much personal interest. We can compare Cimabue, Botticelli, Raphael, Titian, van Eyck, Holbein, Murillo, Carlo Dolci and their various Madonnas because we do not worship in them the Mother of God but assess them in their mutual relations as works of art. Similarly, we can compare the landscapes of, say, Patinir, Titian, Altdorfer, Claude, Poussin, Ruysdael, Hobbema, even Gainsborough, because we see them in a detached manner, though still as landscapes based upon nature—more or less. It is only when we come to Turner, Constable, Corot, Whistler, Monet, Cézanne, not to mention their successors, that we become a little less composed, a little

more personal, because they have ceased to be landscapes and have become expositions of different conceptions of art. For the judge in all these cases it is not, however, so much a platonic question posing the problem which is the best, but of discovering that they are all *good* of their kind and thus separating them from the plethora of other landscapes that are not *good* of their kind. The critic must seek to judge upon given facts, namely, the facts furnished by the artist himself, and seek to discover whether the artists' statements are true to his own facts. Turner, for instance, was a self-confessed imitator of Claude at one period, but eventually diverged strongly from his master. Whilst the critic might justly weigh Turner against Claude where the later master avowedly imitated the earlier one, it is not his task to decide whether Turner's aims at the end of his career were truer to art, or for that matter to nature. His sole object should be to ascertain Turner's aims from given facts and to decide how well or ill he has achieved them. So also it is not the critic's job to state whether Cézanne's art is better than Monet's; but to find out what each aimed at and to what degree each reached his *different* aim. When, as may very well happen in our present-day art, the aim does not communicate itself readily to the spectator, it is for the critic to say: I do not know, because the facts are to me unintelligible; but he should also add his comment on design and on colour, because, as we have seen, these are the elements of art which, though not always intelligible, are in all circumstances *sensible*. Those critics who with ill-temper pretend to judgment when they do not understand and when they are not sensitive are bad judges.

Our second proposition was: *Those who are content to be lovers of art may indulge their prejudices to the full so long as they remain conscious that they do so at their own risk.*

Love of a thing or a person implies attraction. One loves a work of art because one is attracted by it. The lover does not "reason why"; he knows without preparatory study; or else he is not in love. The lover does

HOW TO APPRECIATE ART



MRS. SIDDONS

National Gallery

By GAINSBOROUGH

not consult authorities, nor does he dream of having the object of his love authenticated. Of course he may throw away his love on a worthless person or object. So much the worse *for him*! It is his disadvantage, and no one else's. But it is better to have wasted one's love than never to have loved at all! To put it into the circumstances of our thesis: it is better to have loved a work of art that one has later come to look upon as inferior than never to have been thrilled by anything. It is better to have lost a packet of money on, shall we say, an Alma Tadema, or a Landseer, than to have honestly admired, than to have made a fortune out of an El Greco or a Cézanne that has meant nothing. As we have pointed out before, art values and money values are really incompatible.

There is, however, another thing which is generally ignored, and it is this: if Art is, as we have here maintained, a means to an end and not an end in itself, then it follows that there are many ends even if the means, that is, balance, proportion, unity in diversity and diversity in unity, and so forth are fundamentally the same for

all works of art—from the critical point of view.

We are not really attracted only by *the art* but by that which it communicates to us. That, however, is a complex of ideas, of emotion, thoughts and interests. Upon reflection we may find that the æsthetic skill of the artist, as distinct from his purely technical ability, may have been more successful in one respect than in another.

Let us take an example.

In the Royal Academy Exhibition of 1858 the late W. P. Frith, R.A., who died only about forty years ago, exhibited a picture that was so popular "that a rail had to be fixed up to protect it." It was his "Derby Day." That picture, though it is now no longer necessary to protect it with a rail, is still popular, still of great interest; but as a work of art? That is the interesting problem. Let us look a little closer into it.

The picture purports to represent "a scene on the race-course at Epsom in May 1857—Blink Bonny's year, in days when gambling tents and thimble rigging, prick-in-the-garter, and the three-card trick had not been stopped by the police." A contemporary of the artist,



THE ARTIST'S MOTHER

Paris, Luxembourg

By WHISTLER

telling us that the races on Epsom Downs brought to the surface all that is most characteristic of London life, continues: "In this picture we can discern its elements, its luxury, its wealth, its beauty and refinement, its respectability and its boredom, its hopeless, unspeakable misery." There you have a description of the *ends* Frith had in view, ends which we still recognize. Now as to the means: In 1858 Maclise, Frith's by no means negligible fellow Academician, spoke to the artist of the "gemlike bits of the beautiful mosaic you have so skillfully put together."²

In a lecture on "Art-History as an Academic Study," by Roger Fry, published last year, we read: "Mr. Herbert Read, speaking of Frith's 'Derby Day,' described its colour as drab. An indignant letter of protest appeared in *The Listener* from someone who declared that the critic either had no eyes or had not used them, for Frith's 'Derby Day' was full of bright colours. Here the disputants, says Roger Fry, were at cross-purposes because they spoke of different things. Undoubtedly there are many patches of bright local colour in

Frith's 'Derby Day,' but as these are not bound together in any consistent scheme, and as the artist has relapsed, wherever there was no excuse for bright colour, into a vague neutrality, the total effect is certainly drab."

And now one more quotation: "The nature of the picture requires close inspection to read, mark, learn and inwardly digest it; and from what I have seen, I think it not unlikely that some of the *readers* will leave their *mark* upon it, unless means be taken to keep them at a respectful distance."³

Maclise and Mr. Herbert Read will have to fight it out between them hereafter in the Elysian Fields, whether Frith's picture is a "beautiful mosaic" or a "drab" bit of colour; but the point is: Does it matter? What is gained by Read's criticism?—Fry's explanation?—with both of which we personally are in thorough agreement, and what lost by Maclise's, as we think, unjustified praise? The point is that the picture is intended for "close inspection," is meant for *reading*, and is therefore much less a work of space than of time-art, like literature; not, however, like *poetry*, since in poetry there is the characteristic "sound lag," an element of continuity,

² These quotations are taken from E. T. Cook's *Popular Handbook of the National Gallery*.

³ Cook's Handbook.

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which still persists even when the meaning has begun to change. It is quite true, therefore, that the "Derby Day" is not great art, because it lacks unity in diversity; but it is art because its means are adequate to its end, and its end is as delightfully entertaining to-day, if from a slightly different point of view, as it was in "Blink Bonny's" year. It is justified if not by its poetry, at least by its amusing prose and its excellent craftsmanship.

We may now look at another style of art. There is Gainsborough's portrait of Mrs. Siddons, which we illustrate for comparison with Whistler's famous portrait of his mother. They are both portraits, but is that their only purpose? Of the Mrs. Siddons one would have no hesitation in asserting that it is; but of the Mrs. Whistler, the artist himself indicated that he had *also* at least one other aim in view. When that portrait was first exhibited in 1872 he called it "An Arrangement in Grey and Black," and spectators, amongst them Swinburne, saw in it "intense pathos of significance and tender depth of expression." Whistler, however, himself said: "To me it is interesting as a picture of my mother; but what can or ought the public to care about the identity of the portrait?" And broadly speaking that was true, for at that time, at any rate, Mrs. Whistler had not yet attained celebrity as a mother of a famous man. But why was he right? Because he created a picture that is interesting on its own account; a picture that attracts one because of its qualities of design both in respect of its relation to the sitter as well as its relation to the space-shape which the frame encloses. A glance at the Mrs. Siddons portrait should convince the spectator that whatever qualities of colour and form it possesses, it has only a forced, a meaningless relation to the space-shape or, to use a book publisher's word, its format. The sitter, however, is a person famous in English life, so that, were it much less than the work of art it is, it would still be invaluable as a likeness of the great actress.

From these few examples it will be seen that each of them may be approached with *prejudices* in various directions. In the Frith picture one may be prejudiced in favour of its stories—there are a dozen or more in it—or of its "mosaic," or of its historical associations. Similarly, one may as a spectator be prejudiced in favour of the Swinburnian "pathos" of Whistler's mother, or in favour of the artist's "arrangement," or one may be prejudiced in favour of Gainsborough and his more positive colour and more "solid" modelling, as well as the greater historical importance of the sitter.

Everything in art-appreciation depends on the spectators' points of view, and they are always *right*, however much they may change and contradict each other; because to the spectator who is the active principle the work of art is a passive object, a stimulus that may excite many different reactions in the onlooker.

And now to our last proposition: *The artist who is not prejudiced in favour of his own viewpoint is not an artist.*

The artisan is a man who has received a training in the way a thing should be made. His training rests on experience gained by preceding practitioners of the craft. There are many branches of art in which artists can be trained as craftsmen in this sense. That, however, is not art, in the true sense. The artist—as distinct from the craftsman, cannot be trained; he must train himself. He alone can know what he wants to express; and though

he may cast about among the various means of expression employed by other artists, he must eventually find the only way that will lead to the ends he has in view. When he thinks that he has discovered this way he must pursue it steadfastly. He must be convinced that it is the right way, the only way. He can gain nothing from catholicity, as the spectator can. He must be a fanatic in his own cause. It is not for him to listen to reason; to see the other fellow's point of view. It is not with him a matter of reason alone; it is a matter of his whole being, of his body, his mind, his spirit and his soul. That is why artists are biased and prejudiced critics, as is proved by many of their recorded sayings, from Michelangelo to Blake and to Cézanne.

Turner at one time thought that Claude was "right," and that in fact he could himself be more right than Claude—on the Lorrainer's own lines. "The greatest picture is that which conveys the greatest number of the greatest ideas" is one of Ruskin's Socratic dictions; and he proceeded thereupon to establish the superiority of Turner over Claude. However, Turner ended by almost completely destroying the architectonic structure of Claude's design, a thing which could not have happened if Turner had built his art entirely on abstract logic. Every artist can give reasons for what he is doing and why he is doing it; but, in so far as he is an artist and not a craftsman, he can never give the real reason, which is that he does what he does because he is what he is: not a very satisfactory explanation, but it is the only true one, because it applies to everything. Its significance can be better appreciated if we state the case for the craftsman who does what he does because he has been taught to do so. Even he, however, if he has a spark of the artist in him, will try for new and better ways of doing things—though in making this attempt he will find himself most likely up against all his fellows with their prejudice in favour of tradition.

THE LEICESTER GALLERIES

Mr. MacColl, the doughtiest veteran amongst our art critics, exhibited last month his own work covering a period of nearly fifty years. Though he is perhaps the most learned of writers, he seems to have confined his activities as a painter to the simplest and least pretentious themes, and to a modest scale, being aware perhaps that like Chardin, whom he evidently admires (apart from the English school of water-colourists), he has only "skirted the coastline" of art. It seems to me that he is in fact at his best where his means are the slightest, as in such water-colours as "The Church, Montreuil sur Mer," "La Lieutenant, Honfleur," "The Star Inn, Alfriston," "Padstow Harbour," and the "Towers of La Rochelle." Amongst the oils, the still lifes, in particular "Calvados and Pippins" and "Fruit and Wine," are the most satisfactory.

THE LEGER GALLERIES

THE LEGER GALLERIES have recently provided two exhibitions: one to please collectors of Old Masters, another for lovers of modern art. The former included two Canaletto-like views by his English pupil, W. James, and a charming, very English picture of an old lady and her granddaughter in a carriage by John Ferneley, a very fine James Ward, a good Stubbs and a beautiful head of a bearded man, Sir Antonio More.

The modern pictures were varied, and included excellent examples of Sickert, Pryde, John, Stanley Spencer, Dunlop, Duncan Grant, and also others of our best younger contemporaries.

BOOK REVIEWS

THE PRADO. Treasure House of the Spanish Royal Collections. By ENRIQUETA HARRIS. (The Studio Publications, London and New York). 12s. 6d. net.

Dr. Enriqueta Harris's book on the Prado Museum in Madrid is exactly right. The information she gives is precise and concise; not too much not too little; orderly and expert; and withal interesting to read even for those who do not pretend to any specialist's interest in the Prado paintings.

The book is divided into three main parts. First comes an account of the formation of the Museum and its many vicissitudes, beginning, "ironically enough," as the author points out, with King Joseph—Napoleon's brother's—decree in 1809 and ending with the return of the pictures loaned to Geneva to the Prado one hundred and thirty years later.

Then follows an account of the Spanish Royal Collections which began, it appears, in earnest with the collection formed by Isabella the Catholic, "who left amongst her household goods close on four hundred and sixty pictures when she died in 1504." Dr. Harris then deals successively with the collections of Emperor Charles V, Kings Philip II, Philip III, Philip IV, Charles II, Philip V and Isabella, Charles III, Charles IV, and ending with Ferdinand VII, of whom the author says: "Almost his only excuse for existence is that it was he who, by the foundation of the Prado Museum, gave to his people the Spanish Royal Collections."

Then follow the plates, nearly ninety in all, and each accompanied by a short illuminating comment. These comments are especially estimable: with not one line, not one word too many, they yet manage to convey both historical and iconographical information and to draw the reader's attention to exactly those points which are most worthy of scrutiny in the plates. She is sparing of æsthetical appreciation. Sometimes the historical information is instinct with humour. For example, under the account of Ferdinand VII, we learn that in Goya's "Allegory of Madrid," his portrait—in a medallion—was effaced and replaced by the word "Constitucion"—in reference to the constitution promulgated in the year in which Wellington entered Madrid at the head of the English troops—1812. "The many subsequent changes in the appearance of this medallion amusingly reflect the ever-changing political situation." These changes continued until 1872—perhaps another one is now due in this distressful country. Another illuminating "bit" is that on one of the finest equestrian portraits in the history of painting: Velazquez's Conde Duque de Olivares. It shows the swaggering Conde Duque on a prancing charger, pointing to the distance in which a flaming battle scene rages. Of this Conde Duque, Dr. Harris reminds us, a contemporary court historian had written: "He lacked none of the qualities of a great captain except that he had never seen active service."

However, Dr. Harris's text is full of illuminating sidelights on the great art of painting; as when she remarks on Velazquez's famous "Surrender of Breda" that the "sympathetic gesture" of the victor to the vanquished "is perhaps the most human expression of feeling to be found in Velazquez."

The illustrations, especially the black-and-white ones, are excellent—altogether the Studio's "Prado" is one of the best books of its kind.

H. F.

LET ME TELL YOU. By A. C. R. CARTER. With 18 Illustrations. (Hutchinson & Co. (Publishers) Limited.) 16s. net.

Mr. A. C. R. Carter's experience of the world of art in general and of the art market in particular is unique and too well known to need emphasizing here. His "Let Me Tell You" is in the nature of reminiscences told by an experienced after-dinner speaker; and, in fact, one chapter is devoted to public speaking. Mr. Carter tells us about *omnibus rebus et quibusdam aliis*. He begins with the Duveens, father and son, but does not by any means confine himself to art dealing and dealers; there are chapters devoted to such very different subjects "Delane of *The Times*," "Henley and Nunn-and-Spell," "Balaclava," "Gladstone," "Disraeli," and "Odell," the last of the Bohemians.

Nevertheless the greater part of the book is devoted to art matters, and these have to-day a poignant interest because the world will probably never witness such spectacular rises and falls in prices as Mr. Carter time and time again recounts. Cases such as that of the pair of Frans Hals portraits from Stowe which had fetched seventeen and a half guineas in 1848 and 5,000 guineas in 1899, or that of the Raphael "Graces" which cost the original purchaser £500 and for which the Earl of Dudley's representatives received 25,000 guineas, here chosen at random, are far from being exceptional in the annals of the period from, say, 1899 to 1929. In fact, were we not all too well aware of the general depression, one would have to warn innocents not to imagine that anything picked up "for a song" might be worth a king's ransom. Those times are gone; though it is likely enough that works of art will, after the war, remain amongst the few things that have not lost their value completely.

One of Mr. Carter's most interesting chapters is the one he calls "Parliament and Art," which contains an account of the stir created by the State-purchase of Raphael's "Ansidei" Madonna; but here, as occasionally elsewhere, one cannot quite agree with the author's enthusiasms, and why he should call this picture "this huge predella" will need some explaining.

However, it seems ungracious to find fault with a book that is not intended for the student but for a wider public that is sure to gain from it not only entertainment but also food for reflection.

H. F.

BOOKS AND PERIODICALS RECEIVED

COUNTRY HOUSE BAROQUE. ANTHONY AYS COUGH, with a Foreword by SACHEVERELL SITWELL and a descriptive text by M. JOURDAIN. (Heywood Hill, Ltd.) 12s. 6d. net.

ROGER FRY. A Biography. VIRGINIA WOOLF. (The Hogarth Press.) 12s. 6d. net.

THE BRITISH MUSEUM QUARTERLY. Vol. XIV, No. 2. June 1940. Published by the Trustees.

THE MUSEUMS JOURNAL. August 1940, Vol. XL, No. 5. (The Museums Association). 3s. net.

YOU AND MUSIC. CHRISTIAN DARNTON. (Pelican Book.)

THE CONNOISSEUR. Vol. CVI, No. 468. August 1940.

CINCINNATI ART MUSEUM BULLETIN. Vol. XI, July 1940, No. 3.

ART IN AUSTRALIA, ART AND ARCHITECTURE. May 1940. 5s. JOHN FAIRFAX & SONS, Sydney.

CATALOGUES

MARTIN BRESLAUER. The 53rd Catalogue of Books.

THE CAMBRIDGE BULLETIN, Number 86. Summer 1940.

A well-patronized loan exhibition of Geoffrey Birkbeck's work is being held until August 31 at Norwich, that ancient city which abounds with the romance of medieval England and with which the names of Cotman and Crome are associated, and now its citizens are the object of the German machine-gun and explosive. Some 88 pictures are on view. A striking composition is "Bird's Eye View of Norwich Market," and with its artistic merit recalls memories of that busy centre. Mr. Charles Marriott, in his Foreword to the catalogue, says, "It is a good many years since I first saw the work of Mr. Birkbeck, and the qualities that struck me then—breadth, vigour and directness—have persisted in my later impressions. Above all, and with increased power, Mr. Birkbeck strikes me as a man who has completely mastered his instrument of expression."



THE FOUNTAIN OF LIVING WATER

By a Follower of JAN VAN EYCK

Circa 1450

From "The Prado" by Enriqueta Harris

Reproduced by courtesy of Studio Publications, Ltd.

SALE NOTES

THE sales dealt with this month were held principally in June, but special mention must be made at the commencement of the wonderful Red Cross Sale, held at CHRISTIES for fourteen days, commencing July 8. The results obtained were beyond expectations, and, considering the length of time, the amount obtained, £84,037, is remarkable. It speaks highly of the antiques and works of art sent, and also for the manner in which collectors and the trade supported the fine work done in the room by Sir Alec Martin and Mr. Terence McKenna. We shall refer to some of the prices obtained in the next issue, and also to the hoped-for good result of the sale that Messrs. Robinson and Foster are holding on August 12 and following days of the remainder of the articles given. Prices obtained in the rooms have really been good; in fact, it is curious that antiques sent to the public rooms appear to fetch better prices than those for which similar examples can be obtained at many of the galleries in London and in the provinces.

June 5 and 6. The Eumorfopoulos Collection of Persian antiquities, SOTHEBY'S: carved dish of saucer shape, XIIth-XIIIth century, £62; inscribed and dated gold lustre dish, the Arabic inscription says that it was made in Jumada II 607 (A.D. 1210), £700; the well-known dish with the Chinese dancing figure, XIth-XIIth century, £280; Mesopotamian bronze cooling vessel, in the shape of a flattened hemisphere, early XIIIth century, £1,600; large enamelled cylindrical vessel, XIVth century, £220; Islamic enamelled glass bowl decorated in large gold Mameluke naskki letters, XIVth century, £850; Arab enamelled mosque lamp, the inscription contains the name of Nasir al-din Mohammed, XIVth century, £860; enamelled beaker decorated in Chinese style, XIVth century, £860; Hildesheim champlevé enamel portable altar, second half of the XIIth century, £330; carved French ivory mirror case of circular form, XIVth century, £200; small Flemish tapestry panel of St. Veronica, XVth century, £340; diamond engraved Venetian glass dish, XVIth century, £150; enamelled Murano goblet, perhaps from the workshop of Angelo Beroviero, XVth century, £305; a rare and important Saint Porchaire (Henri II) bowl, deep ovoid shape, probably part of a vase, decorated in relief with grotesque masks round the rim, the design derived from bookbinders' stamps, supported on a metal tripod stand, 1540-50, £240. We consider this piece so uncommon that it is illustrated. It was originally in the Henry T. Hope Collection.

June 5. The stock of jewellery of Mr. George Black and from various sources was dispersed by CHRISTIES, and realized £3,042 2s. for two hundred and eighty items.

June 7. Old English silver, PUTTICK AND SIMPSON: Tea and coffee service, 1841, £30 14s. 1d.; George IV mustard pot, 1826, £15 15s. 5d.; George III tea urn and cover, by Thomas Chawner, 1785, £30 8s. 5d.

June 12. One hundred and fifty-one items of old silver, English and foreign, at CHRISTIES fetched £1,578 19s. 7d.

June 12. The Eumorfopoulos and Harcourt Johnstone Collections of old and modern paintings, water-colour drawings, modern etchings, etc., at SOTHEBY'S. Paintings, "Les Moissons à Falaise," 1932, Raoul Dufy, £110; still life, "Apples in a Bowl," P. Gauguin, £570; landscape by Henry Matisse, £105; "Portrait of His Wife," by A. Modigliani, bust in black dress, facing, signed, 20 in. by 21 in., £530 (we are illustrating this, as we consider it a wonderful picture by this great artist, who unfortunately died so young); a bust of a girl by the same, £52; portrait of a girl, Mathew Smith, £160; group of three children, water-colour, Pablo Picasso, £210; three water-colour drawings, by Thomas Rowlandson, £52, £58, and £42 respectively, and another £20; landscape, Richard Wilson, R.A., £140; "Girl on the Sea Shore," £220, "The Fairy Tale," £290, and a study, £90, all by Augustus John; a lovely Monet, "Hyde Park," £640; and a fine Sickert, "Pulteney Bridge, Bath," £360; Mathew Smith's "Mont St. Victoire," £200; and his "Couleur de Rose," nude figure, £200.

June 13. The Harcourt Johnstone Collection of Chinese ceramics at SOTHEBY'S: incense burner and cover, XVIth century, £130; turquoise double gourd vase, decorated in cloisonné style, circa 1500, £340; pair Famille Verte vases, K'ang Hsi, £95; another pair of the same, but much larger, £160.

June 14. Modern pottery and sculpture, the property of Har-

court Johnstone, at SOTHEBY'S: the dancer in bronze by Gaudier Brzeska, £32; head of an infant in bronze, Jacob Epstein, £25; also "Betty May," £34; pair of ormolu figures of nymphs by Etienne Maurice Falconet depicted nude, seated, £290; Greek marble torso of Aphrodite of the same size and type as the statue from Ostia in the British Museum, purchased from Rome about the year 1854, £1,150.

June 17 and 18. Books and manuscripts at SOTHEBY'S: "Hours of the Virgin," French XVth century, £33; another, but Northern France, probably Rouen, £37; Doves Press catalogue raisonné of books printed at this press, 1900-1916, Hammersmith, £30; from the same, the English Bible, edited by F. H. Scrivener, £36; John Edwards, a collection of flowers drawn after nature, plates dated 1783-95, £130; Ortelius (Abraham) Theatrum Orbis Terrarum, Antwerp, Ex Officina Plantiniana, 1595, £42; Berlinghieri (Francesco) Geographia, first edition Florence, Nicolaus Laurentii, 1482, £94.

June 19. Early English mezzotints and original etchings at CHRISTIES: "Mrs. Davenport," after G. Romney, brilliant impression, £105; "Joseph Tayadaneega," after G. Romney, the only state, £78 15s.; "Sir Hyde Parker," also after G. Romney, £68 5s., these three are mezzotints, and were from Martin Erdmann's collection; four of the original etchings, "The Coat of Arms of Death" from the Mariette and Hubert Collections, £282 10s.; three as one lot, "Christ Shown to the People," "The Holy Family," and "Hercules and Dejanira," by Martin Schongauer, £68 5s.; the 175 lots only fetched £1,576 18s. 6d. It is time that the lack of interest in these beautiful reproductions was corrected, the prices obtained of late being ridiculously low.

June 19. Paintings and drawings, SOTHEBY'S: drawing of Lichfield Cathedral, J. M. W. Turner, £92; and Nottingham, by the same, £110; picture of H. D. Mander, by Thomas Gainsborough, though illustrated in the catalogue, only fetched



SAINT PORCHAIRE BOWL ON STAND
Purchased by Frank Partridge & Sons, Ltd., at the
Eumorfopoulos Sale at Sotheby's, on June 6th, for £240

£65; the Angel of the Annunciation on panel, by Filippino Lippi, £360.

June 20. Fine old English pottery, etc., at SOTHEBY'S, though consisting of one hundred and eighty-nine lots, did not bring any particular prices, the total being £732 10s.; unfortunately, English pottery and china appear to be boycotted, no doubt due, in part, to fear of breakage.

June 20th. Violins, etc., PUTTICK AND SIMPSON: Violin by J. B. Vuillaume, £48; and one by Camillus Camill, £44.



PORTRAIT OF HIS WIFE By A. MODIGLIANI
 Purchased by the Redfern Gallery, Cork Street, W.1, at
 Sotheby's on June 12th, for £530

June 21. Modern pictures and drawings at CHRISTIES. Pictures on panel, Van Goyen, numerous fisherfolk on the Dutch coast, £178 10s.; pictures, portraits of the Rev. H. Say and his wife in an apartment, signed and dated 1752 (the picture caused great interest, as it was the property of Miss Lois Austen-Leigh, a descendant of the sitters), £315; and another, by the same artist, the Shaw family (from Isaac Worthington's diary it is learnt that on March 21, 1758, the younger Miss Shaw in the picture eloped at eight o'clock in the evening with Darcy Lever and they were married at Gretna Green), £294; "Expectation," by Sir Lawrence Tadmor, £52 10s., a serious drop in value and another drop in a Victorian favourite, "The Valley of the Llugwy," £52 10s.; and two interesting drawings, "Edinburgh from the Water of Leith," by J. M. W. Turner, R.A., circa 1800, £315; and "Gathering in the Harvest," by P. de Wint, £52 10s.

June 21. Pottery, china, and furniture at SOTHEBY'S: enamelled Famille Verte deep dish, K'ang Hsi, £36; mandarin dinner service, Ch'ien Lung, £28; another of the same, £36; Spode porcelain garniture of three vases and two beakers, mark Spode 1166, £38; pair dwarf mahogany Sheraton bookcases, £24, very cheap; Sheraton mahogany secretaire bookcase, £72; pair Chippendale armchairs on cabriole legs in French toes, £60; set of fourteen Sheraton mahogany chairs, £29 (!); and a Sheraton mahogany bookcase, 12 ft. 8 in. wide, £45.

June 21. Glass, etc., PUTTICK AND SIMPSON: An old English chandelier, cut baluster stem, with branches for eight lights, £86 2s.

June 24. Old English silver, PUTTICK AND SIMPSON: George II tea kettle and stand, 1752, £32 5s. 2d.; George III tea service, 1804 and 1813, £32 4s.; George II tea urn and cover, by Daniel Smith and Robert Sharp, 1776, £33 14s. 6d.; William III paten by Robert Timbrell, 1699, £37 18s. 5d.; pair George III plain sauce boats, by William Hughes, Dublin 1774, £22 19s. 9d.

June 24 and 25. Manuscripts, printed books, and autograph letters at SOTHEBY'S. Though five hundred and sixty-four lots from the collections of many well-known collectors were included, viz., the late George Eumorfopoulos, Charles J. Lomax, Arthur Hurst, and Edward Speyer and Mrs. Robert Lytton and Mrs. Page Hopps, the total only reached £1,613 1s.

APOLLO

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APOLLO

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